Music

General course

Marking key for the Externally set task

Sample 2016

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# Music

## Externally set task – marking key

**Aural (40 marks)**

1. Aural analysis **(18 marks)**

(a) The following melody will be played four times. Complete the melody by adding the required signs and symbols, selecting from the list indicated below: (16 marks)

* *tempo indication* 1 mark for Andante or suitable other
* *key signature* 1 mark (needs to be indicated on both staves for 1 mark)
* *accidentals* 2 marks (1 mark for each accidental)
* *time signature* 1 mark
* *bar-lines* 3 marks for 9 correct bar-lines

2 marks for 6–8 correct bar-lines

1 mark for 3–5 correct bar-lines

0 marks for less than 3 correct bar lines

* *repeat signs* 2 marks (1 for each)
* *first and second time bars* 2 marks (1 for each)
* *D.C. al fine* 2 marks (1 mark for D.C *al fine* and 1 mark for *fine*)
* *D.S. al coda* not required
* *dynamics* 2 marks for 4–5 dynamic indications

1 mark for 2–3 dynamic indications

0 marks for 1 or 0 dynamic indications

* *articulation* not required
1. Identify an example of a 1 mark for bracketing either bars 1–2, or bars 7–8

sequence on the score, indicating it with a bracket.

1. Name the overall form of this extract. 1 mark for ternary/ABA

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1. Chord progression **(8 marks)**

Complete the following chord progression, providing the Roman numerals for the missing chords. The tonic chord will be played prior to the progression being heard.

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|  |  |
| --- | --- |
| **Description** | **Marks** |
| 1 mark for each correct chord (chord quality must be correct for full mark) | 7 |
| 1 mark for the seventh | 1 |
| **Total** | **8** |

1. Dictation **(14 marks)**

Complete the following 8 bar dictation, providing the missing pitches and/or rhythm. The melody will be played 6 times in the following way:

* the entire dictation played once
* the first four bars played twice
* the second four bars played twice
* the entire dictation played once



|  |  |
| --- | --- |
| **Description** | **Marks** |
| 1 mark for each correct beat(20 marks – divide by 4 for a mark out of 5) | 5 |
| 1 mark for the triplet, 1 mark for the rest | 2 |
| 1 mark for each correct pitch (21 marks, divided by 3 for a mark out of 7) | 7 |
| Add the marks together for a total mark out of 14 |  |
| **Total** | **14** |

**Theory and composition (20 marks)**

1. Melody writing

**Option (a): Continuation of a melodic motif** (14 marks)

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Description** | **Mark** |
| (a) Tempo | Indicates an appropriate tempo  | 1 |
| Does not indicate a tempo, or provides an inappropriate tempo | 0 |
| (b) Instrument range and technical capabilities | Selects a suitable instrument and writes within the instrument’s range and technical capabilities | 2 |
| Selects a suitable instrument and writes within the instrument’s range and technical capabilities with only a few minor errors **or** writes within the instrument’s range and technical capabilities but does not select an appropriate instrument for the melody | 1 |
| Selects a suitable instrument, but makes several errors and does not write within the range and/or technical capabilities of the instrument  | 0 |
| (c) Uses stylistically appropriate dynamics and bowings/articulation indications | Effectively uses stylistically appropriate dynamics and bowings/articulation indications | 3 |
| Uses stylistically appropriate dynamics and bowings/articulation indications | 2 |
| Uses some stylistically appropriate dynamics and bowings/articulation indications | 1 |
| Uses little or no stylistically appropriate dynamics and bowings/articulation indications, or uses them inappropriately | 0 |
| (d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic) | Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 2 |
| Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic) | 1 |
| Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 0 |
| (e) Incorporates effective melodic contour and a clear climax | Incorporates a consistent and effective melodic contour and a clear climax | 3 |
| Incorporates a mostly effective melodic contour and an adequate climax | 2 |
| Incorporates an inconsistent melodic contour and an ineffective climax | 1 |
| Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax  | 0 |
| (f) Includes a clearly marked melodic sequence | Includes an accurate and effective melodic sequence which is clearly marked on the score  | 2 |
| Includes a melodic sequence but does not mark it on the score or includes a melodic sequence which is ineffective or incorrect  | 1 |
| Does not include a melodic sequence  | 0 |
| (g) Score presentation  | Presents a neat and accurate score | 1 |
| Presents an untidy score with several inaccuracies  | 0 |
|  | **Total** | **14** |

**Option (b): Writing a melody to a given chord progression (14 marks)**

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Description** | **Mark** |
| (a) Tempo | Indicates an appropriate tempo  | 1 |
| Does not indicate a tempo, or provides an inappropriate tempo | 0 |
| (b) Instrument range and technical capabilities | Selects a suitable instrument and writes within the instrument’s range and technical capabilities | 2 |
| Selects a suitable instrument and writes within the instrument’s range and technical capabilities with only a few minor errors **or** writes within the instrument’s range and technical capabilities but does not select an appropriate instrument for the melody | 1 |
| Selects a suitable instrument, but makes several errors and does not write within the range and/or technical capabilities of the instrument  | 0 |
| (c) Uses stylistically appropriate dynamics and bowings/articulation indications | Effectively uses stylistically appropriate dynamics and bowings/articulation indications | 3 |
| Uses stylistically appropriate dynamics and bowings/articulation indications | 2 |
| Uses some stylistically appropriate dynamics and bowings/articulation indications | 1 |
| Uses little or no stylistically appropriate dynamics and bowings/articulation indications, or uses them inappropriately | 0 |
| (d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic) | Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 2 |
| Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic) | 1 |
| Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 0 |
| (e) Incorporates effective melodic contour and a clear climax | Incorporates a consistent and effective melodic contour and a clear climax | 3 |
| Incorporates a mostly effective melodic contour and an adequate climax | 2 |
| Incorporates an inconsistent melodic contour and an ineffective climax | 1 |
| Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax  | 0 |
| (f) Melody fits the given chord structure | The melody clearly fits the given chord structure | 2 |
| The melody mostly fits with the given chord structure, with some minor errors  | 1 |
| The melody does not fit the given chord structure, and contains several errors  | 0 |
| (g) Score presentation  | Presents a neat and accurate score | 1 |
| Presents an untidy score with several inaccuracies  | 0 |
|  | **Total** | **14** |

**Option (c): Writing a melody to a given text (14 marks)**

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Description** | **Mark** |
| (a) Tempo | Indicates an appropriate tempo  | 1 |
| Does not indicate a tempo, or provides an inappropriate tempo | 0 |
| (b) Voice type range and technical capabilities | Selects a suitable voice type and writes within the voice type’s range and technical capabilities | 2 |
| Selects a suitable voice type and writes within the voice type’s range and technical capabilities with only a few minor errors or writes within the voice type’s range and technical capabilities but does not select an appropriate voice type for the melody | 1 |
| Selects a suitable voice type, but makes several errors and does not write within the range and/or technical capabilities of the voice type | 0 |
| (c) Uses stylistically appropriate dynamics and bowings/articulation indications | Effectively uses stylistically appropriate dynamics and articulation indications | 3 |
| Uses stylistically appropriate dynamics and articulation indications | 2 |
| Uses some stylistically appropriate dynamics and articulation indications | 1 |
| Uses little or no stylistically appropriate dynamics and articulation indications, or uses them inappropriately | 0 |
| (d) Maintains consistent stylistic and motivic continuity (melodic and rhythmic) | Maintains consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 2 |
| Inconsistently utilises stylistic and motivic continuity throughout (melodic and rhythmic) | 1 |
| Does not maintain consistent stylistic and motivic continuity throughout (melodic and rhythmic) | 0 |
| (e) Incorporates effective melodic contour and a clear climax | Incorporates a consistent and effective melodic contour and a clear climax | 3 |
| Incorporates a mostly effective melodic contour and an adequate climax | 2 |
| Incorporates an inconsistent melodic contour and an ineffective climax | 1 |
| Incorporates a mostly ineffective melodic contour with an unprepared inadequate climax or no evidence of a climax  | 0 |
| (f) Demonstrates appropriate rhythmic scansion | The rhythm and melody demonstrate correct placement of accents and effective scansion, with some imaginative sections to enhance the text  | 2 |
| The rhythm and melody demonstrate some incorrect placement of accents and occasional ineffective scansion  | 1 |
| The rhythm and melody demonstrate mostly inappropriate and/or incorrect placement of accents and ineffective scansion | 0 |
| (g) Score presentation  | Presents a neat and accurate score | 1 |
| Presents an untidy score with several inaccuracies  | 0 |
|  | **Total** | **14** |

1. **(6 marks)**

|  |  |  |
| --- | --- | --- |
| **Criteria** | **Description** | **Mark** |
| Selects appropriate instruments for the ensemble | Suggests an effective and suitable combination of instruments for a stylistically appropriate ensemble | 2 |
| Suggests a mostly suitable combination of instruments appropriate to the context | 1 |
| Suggests an unsuitable combination of instruments not always appropriate to the context | 0 |
| Explains arrangement techniques | Provides a detailed, insightful discussion about strategies for arranging the melody, incorporating stylistically appropriate references to the use of instrumentation, timbre, harmonisation and texture  | 5 |
| Provides discussion about strategies for arranging the melody, incorporating stylistically appropriate references to the use of instrumentation, timbre, harmonisation and texture  | 3–4 |
| Provides some discussion about strategies for arranging the melody, incorporating few stylistically appropriate references and/or some stylistically inappropriate references to the use of instrumentation, timbre, harmonisation and texture  | 1–­2 |
| Provides limited discussion about strategies for arranging the melody, incorporating minimal or mostly inappropriate references to the use of instrumentation, timbre, harmonisation and texture  | 0 |
| Makes reference to dynamics, articulation and stylistic devices | Makes effective and insightful references to the use of dynamics, articulation and stylistic devices appropriate to the context | 3 |
| Makes reference to the use of dynamics, articulation and/or stylistic devices appropriate to the context  | 2 |
| Makes some reference to the use of dynamics, articulation and/or stylistic devices appropriate to the context and/or some which are ineffective or inappropriate | 1 |
| Makes limited, or contextually inappropriate reference to the use of dynamics, articulation and stylistic devices  | 0 |
| Provides at least two relevant and coherent extended paragraphs  | Provides at least two relevant, coherent and well-structured extended paragraphs that address all the main aims of the question | 2 |
| Provides at least one relevant extended paragraphs, or two brief paragraphs, that address most of the main aims of the question  | 1 |
| Provides a simple and basic response that does not address all the main aims of the question | 0 |
|  | **Total** | **/12****/6** |